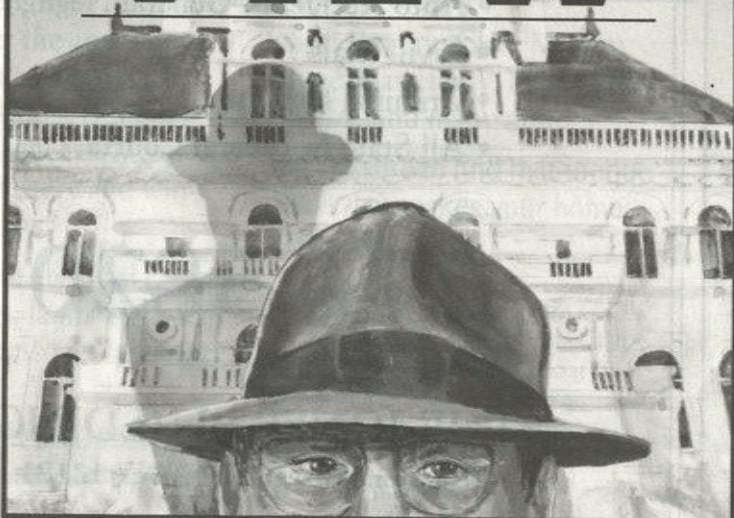


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JANUARY

- ☐ You've broken your New Year's resolutions (1/1)
- ☐ Dorm room refrigerator invented (1/5/56)
- ☐ Front hook bra invented (1/9/51)
- ☐ Microwave oven invented (1/21/67)
- ☐ You started your second diet of the new year
- ☐ Your in-laws bought a condo in Florida

FEBRUARY

- ☐ Puntataway Phil doesn't see his shadow
- ☐ You don't have to visit your in-laws
- ☐ Liz Taylor's birthday (2/27/32)
- ☐ The La-Z-Boy chair is invented (2/11/48)
- ☐ Last episode of M*A*S*H airs (2/28/83)
- ☐ First prize ever inserted into a Cracker Jack box (2/19/13)
- ☐ The puppy is finally housebroken

MARCH

- ☐ First official sighting of Elvis, Butte, MT 3/30/80
- ☐ Liz Taylor's anniversary (3/27)
- ☐ You are having an affair
- ☐ Liz Taylor's anniversary (3/28)
- ☐ The caterer accepts your air miles charge card
- ☐ Liz Taylor's anniversary (3/29)

APRIL

- ☐ Final episode of 'Star Trek' airs (4/7/69)
- ☐ Henry Aaron hits home run #715 (4/8/74)
- ☐ You get your tax return done on time
- ☐ The IRS owes you money
- ☐ National CPA's goof off day (4/16)
- ☐ National Lingerie Week (4/20)

MAY

- ☐ Lei Day- Hawaii
- ☐ Lucky rabbit's foot first used (5/22/600BC)
- ☐ Your kid doesn't need braces
- ☐ The mortgage is paid up
- ☐ Life couldn't be better

JUNE

- ☐ "Mr. Ed" premiers (6/14/61)
- ☐ You survived your child's first recital
- ☐ First remote control is sold with a TV (6/29/64)
- ☐ You become legally separated
- ☐ Life couldn't be worse

JULY

- ☐ First time a woman pays alimony (7/12/81)
- ☐ "One small step for man, one giant leap for mankind" (7/30/69)
- ☐ You broke one hundred and only lost four golf balls
- ☐ A new study shows ice cream is good for you

AUGUST

- ☐ Borden is sued for selling a Cracker Jack box with no prize (8/7/82)
- ☐ Woodstock Festival begins (8/15/69)
- ☐ Your long shot comes in at Saratoga
- ☐ Back to school shopping done
- ☐ Last episode of the 'Brady Bunch' airs (8/30/74)
- ☐ No more college children's tuition payments

SEPTEMBER

- ☐ Jerry Sykes' birthday (9/1)
- ☐ Your divorce came through
- ☐ National Singles Week begins (9/9)
- ☐ The pregnancy test came back in your favor
- ☐ Life couldn't get any better

OCTOBER

- ☐ 'Saturday Night Live' premiers (10/11/75)
- ☐ National Dessert Day (10/12)
- ☐ You start your fifth diet of the new year
- ☐ They now make no-line bifocals
- ☐ National Grouch Day (10/12)
- ☐ Some day we'll laugh about this week

NOVEMBER

- ☐ Dow-Jones tops 1,000 for the first time (11/14/72)
- ☐ Your party won the election
- ☐ Annual 'Three Stooges' Film Festival, Harrisburg, PA (11/15)
- ☐ You still have a job
- ☐ 83 million watch 'who shot J.R.' episode of 'Dallas' (11/24/80)

DECEMBER

- ☐ You become your boss's boss
- ☐ First instant replay airs during a sporting event (12/7/63)
- ☐ "I've fallen and I can't get up" commercial first airs (12/19/85)
- ☐ It hasn't been such a bad year
- ☐ You've planned your New Year's Resolutions



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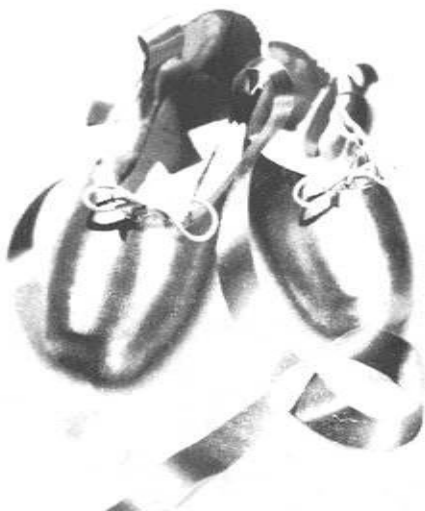
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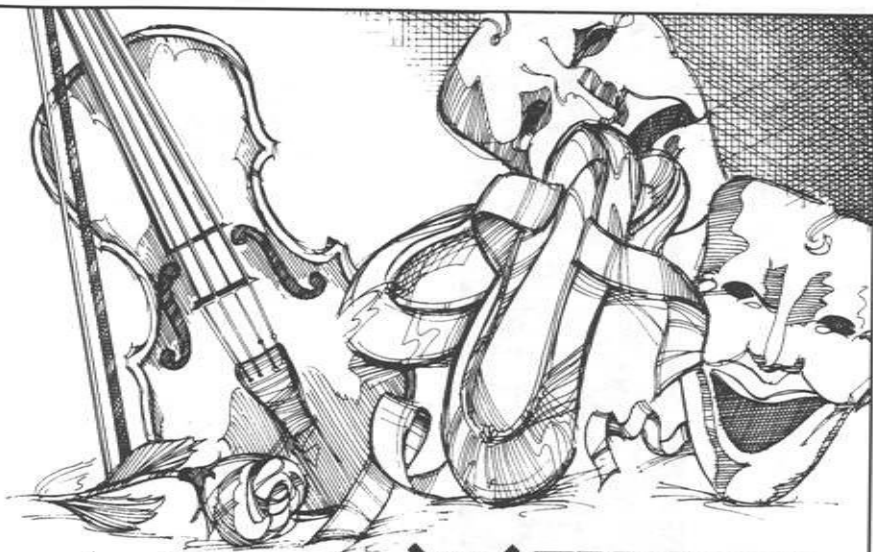
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Dear Friend of Capital Rep:

For Capital Rep and for me, GRAND VIEW is the fulfillment of a dream. Conceived more than three years ago, the play is a testament to Bill's enormous talent and hard work and to the enduring commitment of the scores of theatre professionals who have helped bring GRAND VIEW to Capital Rep's stage.



Capital Rep's 15th Anniversary Season, has surely been one of our best. You and I have seen some of the finest professional theatre on any stage in the country. (If you think this is hyperbole, go to New York and take in two or three of the current crop of off-Broadway productions. Believe me: you'll be back.) As subscribers, sponsors and supporters of Capital Rep, you have made this season possible. For that, you have our sincere thanks.

Spring and summer are busy times for Maggie and Capital Rep's staff. You will shortly be receiving an announcement of our 1996-97 season and your subscription order form. Subscriptions increased 30% this past season, so I expect the best seats for the most popular series will go very fast. Get your subscription orders in early, and think now about gift subscriptions for your family members, employees, business associates and friends.

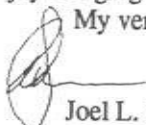
A special note to the many businesses that support Capital Rep: we urge you to show your employees, customers, colleagues and friends how important Capital Rep is to the cultural life of the Capital Region by giving generously to our Corporate Campaign. I promise you we will be in touch with you in the next few weeks to secure your support. Please: Don't be shy about giving it.

While I know it is a departure from the customary format of my letters to you, I want to say a special word about Capital Rep's Artistic Director, Maggie Mancinelli-Cahill. Maggie is the Director of Capital Rep's world-premiere production of GRAND VIEW.

She is also Capital Rep's senior executive, responsible for the management of a complex artistic, production, business, marketing and development operation. She is a wife and mother. And she is, perhaps most important to me, a huge talent, a great lady and a dear friend. You are in our theatre today, about to be treated to the newest "new American play" (in this particular case, by a Pulitzer Prize-winning author), in very considerable part because of Maggie. There are not words enough to express to her my gratitude for all she has done over this past year and my respect for her, as a person and as a consummate theatre professional.

GRAND VIEW is Capital Rep's, and Bill Kennedy's, gift to you as a way of saying thank you for being part of Capital Rep's 15th Anniversary Season. I hope you enjoy it as much as we enjoy bringing it to you.

My very best wishes,



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FROM THE ARTISTIC DIRECTOR

May 1996

Dear Friends,

Welcome.

When I came on as Artistic Director, my predecessor, Bruce Bouchard, took me aside and said, "I'm giving you a gift for your opening season." He meant GRAND VIEW and he was right.



I read the first draft of GRAND VIEW on a sun-filled May afternoon. Immediately, I recognized the potential power in the script and subject matter. Since that time, GRAND VIEW has gone through three substantial rewrites by the firm hand of William Kennedy.

In my experience working with playwrights on new plays, it is rare to encounter a more willing—and able—writer with such a strong instinct for the dramatic. Rarer still is a novelist who can visualize how a story can unfold on stage.

Kennedy is a voracious learner. Throughout the development process, he has sought out criticism, listened, entered into dialogue with those who agree and disagree with his point of view, and earned the respect in the rehearsal hall of all the actors and members of the creative team.

What you experience on stage tonight is the culmination of three years of nurturing a seed of an idea to fruition. For this period of germination, I would like to thank the PEW Charitable Trusts, Theatre Communications Group, all of you who attended the readings and workshops and provided thoughtful commentary about the play, Bruce for getting the ball rolling, and each of you for coming to the theatre to support an artist who has created a rich modern mythology for the Capital Region.

Thank you for being here. I'm looking forward to seeing all of you again next season!

All best,

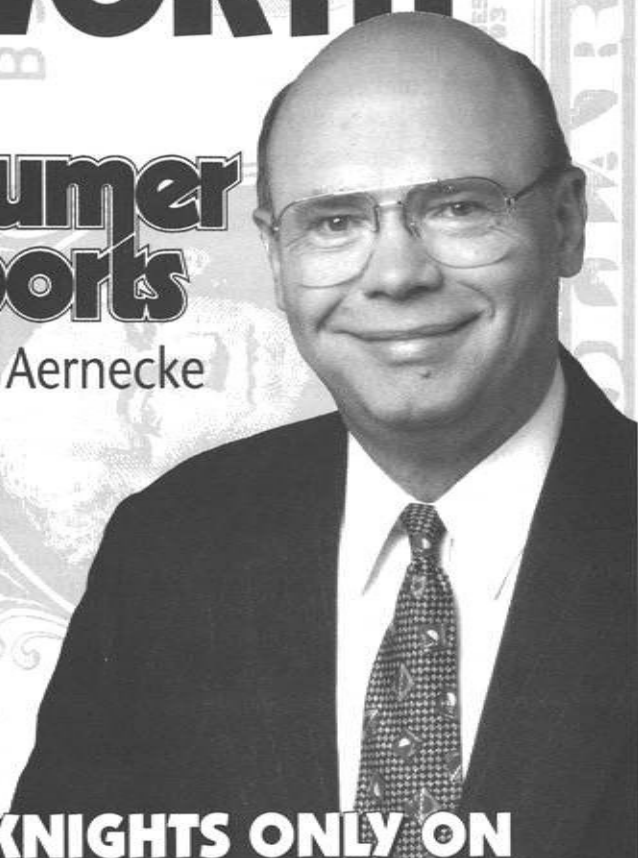
A handwritten signature in dark ink, which appears to read "Maggie". The signature is fluid and cursive, with a large loop at the end.

Maggie Mancinelli-Cahill
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Margaret Mancinelli-Cahill, Artistic Director
Mark Dalton, General Manager / Artistic Associate

presents

William Kennedy's GRAND VIEW

directed by

Margaret Mancinelli

with

Stephen Bradbury Louisa Flaningam Robert Hogan Connan Morrissey
George Rafferty Nicola Sheara Charles Stransky

set by

Jeff Cowie

costumes by

Thom Heyer

lighting by

Robert Lott

sound by

Donna Riley

casting by

Stephanie Klapper

Production Stage Manager

Carol Dawes

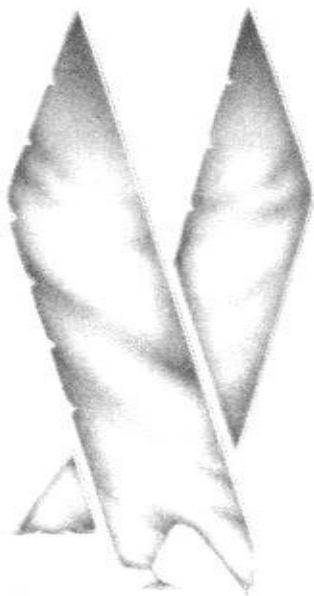
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CAST

in order of appearance

Stephen Bradbury	Corbett Atterby
Louisa Flaningam	Mabel Atterby
Robert Hogan	Patsy McCall
Connan Morrissey	Faye Atterby
George Rafferty	Jimmy Gill
Nicola Sheara	Alice Shugrue
Charles Stransky	Richard Maloney

Place: Grand View Lake House, Saratoga Springs, New York

Time: Tuesday, Labor Day Week, 1944

THERE WILL BE ONE FIFTEEN MINUTE INTERMISSION

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The Actors and Stage Manager employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

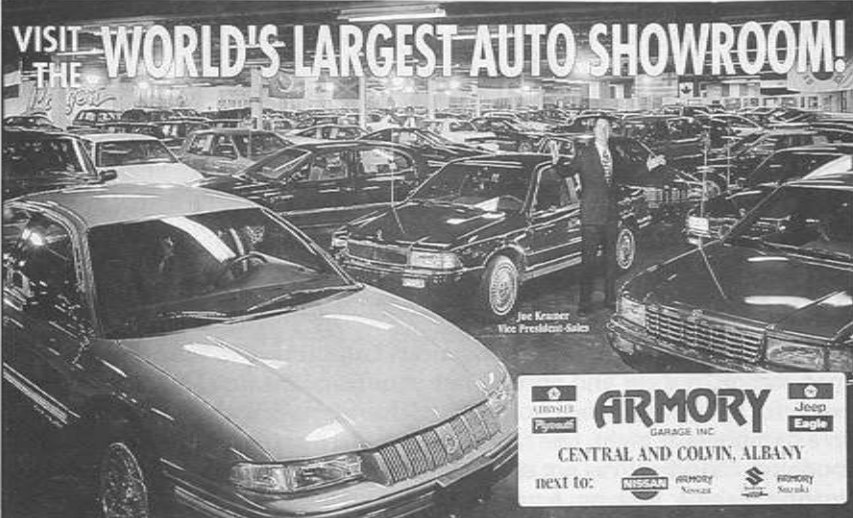
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


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DIRECTOR'S NOTES

Directing *GRAND VIEW* has provided me with a unique opportunity to discover our region's colorful past and the legacy of the bigger-than-life characters who, even now, continue to influence our political, social and personal lives.

There's both history and mythology in the extant stories of illustrious individuals who have roamed our local and state halls of government since the turn of the century. Inspired by, but not limited to, history, *GRAND VIEW* rests decidedly on the side of mythology. Here, Kennedy mixes the unknown underbelly of actual events with the rich fictions he has created in his Albany cycle of seven interrelated works. For instance, the Grand View Lake House was first described in *VERY OLD BONES* (see cast page in the playbill); District Attorney, Richard Maloney shows up in *BILLY PHELAN'S GREATEST GAME*, as does Patsy McCall. But the McCall clan, including Butter and Black Jack McCall, saloon owners and grandfather and father to our Patsy, are peppered throughout the cycle. The young Patsy even appears in Francis' memories of childhood in *IRONWEED*.

However, that said, this fictionalized story resonates in the city where Dan O'Connell reigned from 1919 to his death in 1977 as the undisputed boss of Albany's city and county Democratic Party. Moreover, the Republican governor of record, circa 1944, did indeed launch a major offensive to destroy the O'Connell political machine. With his sights on the Presidency, then-governor Thomas Dewey wanted to run as a tough, effective reformer capable of breaking the back of grassroots strongholds such as the one in Albany and he was armed with determination and experienced political savvy. He had already crippled New York City's corrupt Tammany Hall. And he came close to having the same success in Albany. More than 38 indictments eventually came as a result of his investigations, but few convictions. The O'Connell machine went on, and whether it was related to capital politics or not, Dewey lost his bid to become President.

These historic events lend complexity to *GRAND VIEW*'s study of power and provide an entry through the back door into the private chambers of public life. The political landscape could be the various "gates," "waters," and "wood" of our own time. For a moment, we are insiders, privy to personal trump cards and dirty parlor tricks. Here everything is fair game. And on this playing field, winning is all. "You do what's necessary."

As Patsy says, "What I'm doing is what they were doing fifty years ago, and they'll be doing the same thing fifty years down the road..." Where that road is—in what state or city—is not so important to the "grand view"—but it has made for a fascinating journey and given me a great appreciation for those who walked this block before me.

—Margaret Mancinelli

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P R O F I L E S



Stephen Bradbury (*Corbett Atterby*) recently performed in the premiere of **A M A Z I N G GRACE**, a new play by Michael Cristofer, starring Marsha Mason at the Pittsburgh Pub-

lic Theatre. Prior to that he was working on the film **ALONE IN THE WOODS**, directed by John Putsch. He starred in the television series **HI HONEY, I'M HOME**, and has appeared on Broadway and in many regional theatres.

Mr. Bradbury's appearance has been made possible in part by Times Union

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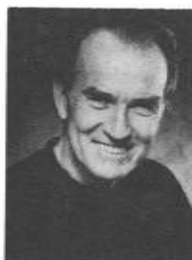
Louisa Flaningam (*Mabel Atterby*) Most recently appeared as Ma Joad in Capital Rep's production of **THE GRAPES OF WRATH**. Prior to that she appeared as Joanne in **COMPANY** at

the Fulton Opera House. Broadway credits include Cleo in the 1979 revival of **THE MOST HAPPY FELLA** (also telecast on PBS), General Cartwright in **GUYS AND DOLLS**; **THE MAGIC SHOW** and **PLAY ME A COUNTRY SONG**. Off-Broadway credits include **OPAL** at the Lambs Theatre, **THE KNIFE** at the Public Theatre and **THE WONDER YEARS**. Louisa made her debut at the New York City Opera as Meg in **BRIGADOON**. National Tours include **TORCH SONG TRILOGY**, I

LOVE MY WIFE with the Smothers Brothers, **PIPPIN** and **COMPANY**. She had an extensive run as Gladys in **PAL JOEY** with Lena Horne and is one of the few women to play the Emcee in **CABARET**, but her favorite role is Mrs. P.J. Benjamin.

Ms. Flaningham's appearance has been made possible in part by First Albany Corp.

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Robert Hogan (*Patsy McCall*) was last seen on Broadway as the Ghost and Player King in the Roundabout Theatre production of **HAMLET**. He was also Captain Matthew Markinson

in the original Broadway cast of **A FEW GOOD MEN**. Off-Broadway credits include the world premiere of Mark Shapiro's **THE SHATTERING**, Playwrights Horizon's **ON THE BUM**, Jane Anderson's **THE BABY DANCE** at the Lucille Lortel and **THE PRESERVATION SOCIETY** at Primary Stages. Regional: **ROBBERS** at the Long Wharf Theatre, Williamstown Theatre Festival's **PICNIC** and **DEATH TAKES A HOLIDAY**, **KEELY AND DU** at George Street Playhouse, Syracuse Stage's **INDOLENT BOYS** and **CAMPING WITH HENRY AND TOM** at the Denis and Olgonquit Theatres. Television credits include guest star appearances in over 100 primetime shows include **LAW AND ORDER**, **MURDER, SHE WROTE**, **HILL STREET BLUES** and **M*A*S*H**. Recently, Robert portrayed recurring character Charlie Briggs on **ONE LIFE**



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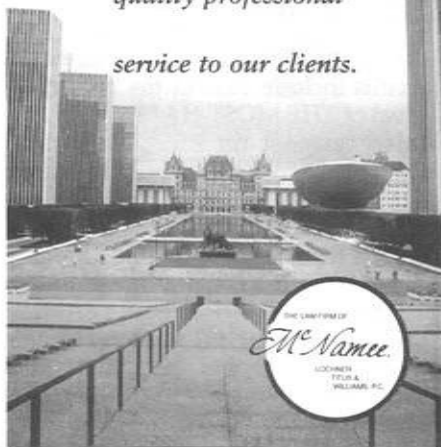
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Mr. Hogan's appearance has been made possible in part by Key Bank



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Connan Morrissey (*Faye Atterby*) is pleased to be making her Capital Rep debut in **GRAND VIEW**. Recent roles include Laura in **THE GLASS MENAGERIE** at the Asolo, **DANCING**

AT LUGHANSA, **CHRISTMAS CAROL** and **THE PINK STUDIO** at Actors Theatre of Louisville; **I HATE HAMLET**, **A SHAYNA MAYDEL**, **ELEEMOSYNARY**, **THE NUTCRACKER**; **A PLAY**, **TARTUFFE**, and **PERICLES** at Playmaker's Repertory Company. Mrs. Morrissey received her MFA from University of North Carolina at Chapel Hill. Mrs. Morrissey recently married Blake Robison, Producing Artistic Director of Vermont Stage Company.



George Rafferty (*Jimmy Gill*) most recently appeared in the national touring company of **A CHRISTMAS CAROL**, starring John Astin. He has been featured in a number of motion

pictures, including **IRONWEED**, **CADILLAC MAN**, **COBB** and **STONEWALL**, a soon to be released BBC film. He has also appeared in episodes of the TV series **LAW AND OR-**

DER. He studied at H. B. Studio in New York City under the tutelage of actor-teachers William Hickey and Austin Pendleton.



Nicola Sheara (*Alice Shugrue*) Nicola Sheara appeared at Capital Rep in **LATER LIFE** sporting a large variety of wigs. Broadway: **THE GRAPES OF WRATH** (Tony Award—Best Play).

National Tour: **THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY** (Outstanding Featured Performance Award, Cleveland Critics Circle). Off Broadway: **THE PRICE OF MADNESS/Aloise**; **ALL THE WAY HOME/Mary**; **ANOTHER PART OF THE FOREST/Lavinia**. Regional, at theatres from the Alley to the Walnut: **CRIMES OF THE HEART** (created the role of Chick at the Actors Theatre of Louisville); **COUNTRY GIRL/Georgie Elgin** (Best Leading Actress Nomination—New Jersey Drama Critics); **HAMLET/Gertrude**; **LESSON FROM ALOES/Gladys**; **THE PRIME OF MISS JEAN BRODIE/Brodie**; **ARTICHOKE/Margaret**; **THE GLASS MENAGERIE/Amanda**; **BRIGHTON BEACH MEMOIRS/Kate** (Kansas City Best Performance nomination) **BROADWAY BOUND/Kate**. Television: **LOVING**, **LOVE IS A MANY SPLENDORED THING**. Nicola's "Grand View" this year will be of her son, Jonathan Van Gieson, graduating from Brown University.

Charles Stransky (*Richard Maloney*) is making his Capital Rep debut in **GRAND VIEW**. Broadway: **GLENGARRY GLEN ROSS**; **THE FRONT PAGE**. Off-Broadway: **DEATH DEFYING ACTS**. Regional credits include productions at The Goodman Theatre; North Light The-

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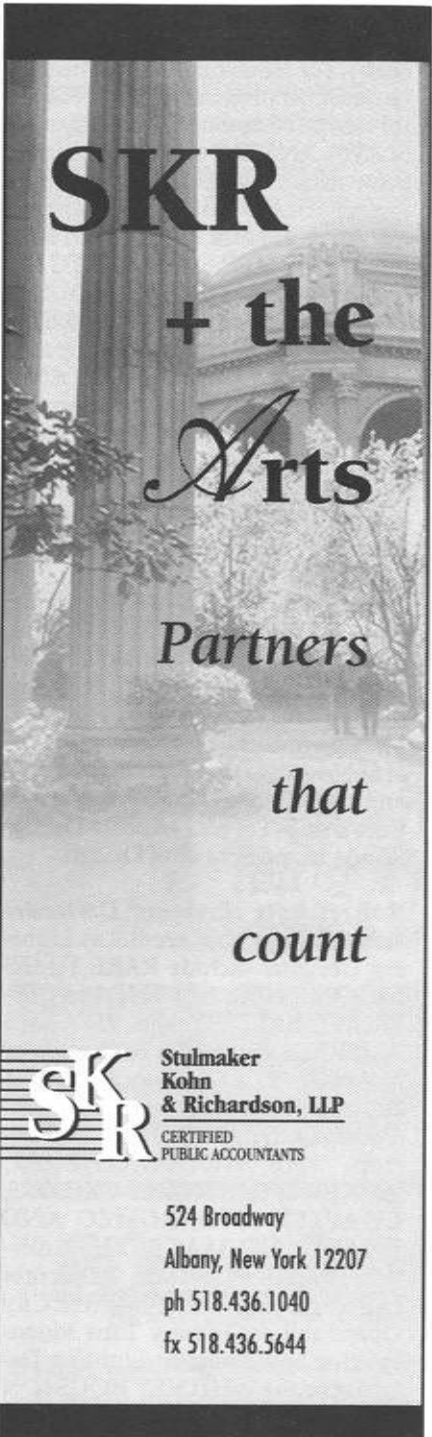
atre; Wisdom Bridge Theatre; American Players Theatre; The Charles Playhouse; The Sacramento Theatre Company; The Blue Line Theatre Company; Williamstown Theatre Company. Mr. Stransky's

film credits include *HOMICIDE*; *THINGS CHANGE*, (both directed by David Mamet), *STONE COLD*; *DAD*; *PASTIME*; *GHOST IN THE MACHINE*. His numerous television credits include guest starring roles on *MURPHY BROWN*; *EMPTY NEST*; *NEWHART*; *FRANK'S PLACE*; *TALES FROM THE CRYPT*, and *TWILIGHT ZONE*, to name a few.

Thom Heyer (*Costume Designer*) has worked on numerous projects for the theatre, film and television. His designs were last seen this past spring and summer at Lincoln Center in sold-out performances by Manhattan Tap Dance Company, and Christopher Alder's staging of Offenbach's comic opera, *ORPHEE AUX ENFERS* at Alice Tully Hall. Regional costume design credits include: *TWELFTH NIGHT*, *PETER PAN*, *OLIVER*, and shows for the Carnival Cruise Lines. His New York design credits include: *PALLEAS AND MELLISANDE* and *THE TAMING OF THE SHREW*, with director Maggie Mancilli-Cahill, and many other Off-Broadway credits. As an assistant designer his credits include: *THE AGE OF INNOCENCE*, Ringling Brothers Barnum and Bailey Circus, Broadway's *CRAZY FOR YOU*, and NBC's *ANOTHER WORLD*. Mr. Heyer is also a painter and celebrated his first one-man show in Dallas as well as an exhibit of his costume sketches at the Defree Art Center in Michigan this past year.

Jeff Cowie (*Set Designer*) is a scenic designer and visual artist. Most recently, for Houston's Alley Theatre, he designed projections for *ANGELS IN AMERICA*, PARTS I & II, and *SLAVS!*. *ANGELS* was subsequently presented at the Venice Biennale. Regionally, he has designed scenery for the Alley Theatre (*THE MYSTERY OF IRMA VEP*, *A STREETCAR NAMED DESIRE*, *THE MOUSETRAP* and *I HATE HAMLET*); PlayMakers Repertory Company (*THE SEAGULL* and *BEAUTY AND THE BEAST*, for which he also designed puppets) and DiverseWorks (*BERLIN STORIES*, for which he also designed projections.) In New York, he has designed scenery for two premieres (*KORORO* and *LOST DREAMS...*) and a New York Premiere (*TINY TIM IS DEAD*) all for Playwrights Preview Productions. His paintings are in numerous public and private collections, including the Museum of Fine Arts, Houston. Mr. Cowie is the recipient of a Museum of Art Kimbrough Fund grant and an Edward Albee Foundation Fellowship. He was educated at the Rhode Island School of Design.

Robert Lott (*Lighting Designer*) Robert's New York credits as Lighting Designer include *RARE TIMES ALTOGETHER*, *ON THE WATERFRONT*, *BATTERY*, and *VIVA LAS AMERICAS* for Ballet Hispanico of New York and Randy James Danceworks. Regional credits include *SOCIAL SECURITY*, *Mouse-trap*, *THE WOOLGATHERER*, *AMAH! & THE NIGHT VISITORS*, *CHAPTER TWO*, *ROMEO AND JULIET* and *MACBETH*. Additional credits include Associate Lighting Designer for New York City Opera and on Tommy Tune Moonlighting and Assistant Lighting Designer on the *WHITNEY HOUSTON BODYGUARD TOUR*, *FLYN' WEST* and *DAS BARBECU*.



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Donna Riley (*Sound Designer*) designed sound for Capital Rep's previous productions of *A TUNA CHRISTMAS*, *TALLY'S FOLLY* and *JUNK BONDS*. Her credits include such diverse productions as the Off-Broadway hit *JEFFREY* at the Minetta Lane Theatre (and in subsequent mountings both in the USA and at the Parco Theatre in Japan), and this season's *PHAEDRA* and *INCOMUNICADO* at the Vineyard Theatre and the Judith Anderson respectively. Other recent NYC projects include *AND BABY MAKES SEVEN* at the Lortel, *STEPHANIE MILLER: RADIOACTIVE* at the Actor's Playhouse and *KING LEAR*, *MRS. WARREN'S PROFESSION* and *OTHELLO*. Regionally Donna's designs were a part of *ONCE REMOVED*, directed by John Tillinger at the Long Wharf, *CLOUD NINE* directed by Michael Grieff for the Berkshire Theatre Festival, *OH, WHAT A LOVELY WAR* for the Philadelphia Area Rep, and several productions including *MUCH ADO...*, *ROMEO AND JULIET* and *TAMING OF THE SHREW* for the New Jersey Shakespeare Festival.

William Kennedy (*Playwright*), is a novelist who has centered his work on his home city of Albany, New York. He has published six novels in a planned Albany Cycle of works treating life in Albany during the 19th and 20th centuries.

His books published to date are, *THE INK TRUNK* (1969), *BILLY PHELAN'S GREATEST GAME* (1978), *IRONWEED* (1983), which won the National Book Critics Circle Award and the Pulitzer Prize, *QUINN'S BOOK* (1988), and *VERY OLD BONES* (1992). The books have been translated into two dozen languages. Kennedy's life and work, and his association with his home city, are the subject of a documentary film,

WILLIAM KENNEDY'S ALBANY, made by Richard Rogers and aired nationally in 1994 by the PBS television network.

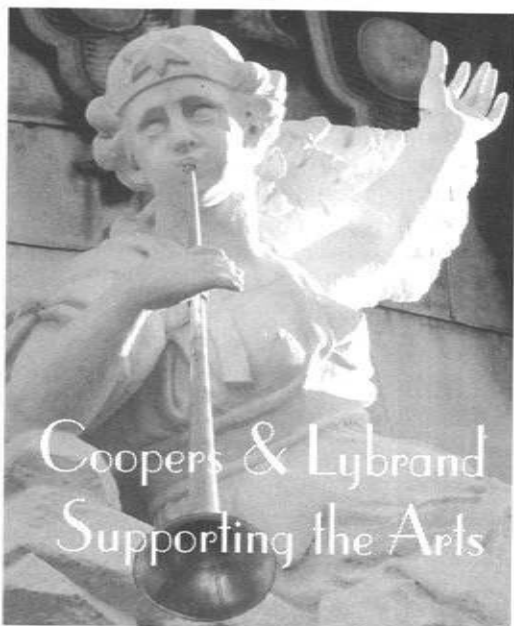
Kennedy co-authored the screenplay for *THE COTTON CLUB* with Francis Ford Coppola (1984) and wrote the screenplay for *IRONWEED* (1987), directed by Hector Babenco. He wrote an impressionistic history of his city, *O! ALBANY!* (1983), and published a collection of his journalism and essays, *RIDING THE YELLOW TROLLEY CAR*, in 1993. He and his son Brendan co-authored two children's books, *CHARLIE MALARKEY AND THE BELLY BUTTON MACHINE* (1986), and *CHARLIE MALARKEY and the Singing Moose* (1994).

Kennedy's new novel is *THE FLAMING Corsage*, published by Viking Press (April, 1996). It is the story of a troubled marriage of a playwright and his aristocratic wife at the turn of the century, and a famous scandal that becomes the subject of the playwright's major play.

Kennedy worked as a journalist on newspapers and magazines before publishing his novels, and was one of the founders of *THE SAN JUAN STAR*, a daily newspaper in Puerto Rico. He taught creative writing and journalism at the University at Albany from 1974 to 1982, where he is now a professor in the English Department. He taught writing at Cornell University in 1982-83.

He is a member of the American Academy of Arts and Letters, a MacArthur Fellow, and a Commander of the Order of Arts and Letters in France. He directs the New York State Writers Institute, which he founded in 1984.

Margaret Mancinelli-Cahill (*Production Director and Capital Rep Artistic Director*) has directed more than one



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Carol Dawes (*Production Stage Manager*): Productions include *THE CRYPTOGRAM*, written and directed by David Mamet (1995 Obie, Best Play), both the American Premiere at the American Repertory Theatre in Boston and in NYC. Other Off-Broadway productions include: at the Classic Stage Company: Moliere's *THE LEARNED LADIES*, Pinter's *MOUNTAIN LANGUAGE* and *THE BIRTHDAY PARTY*, Beckett's *HAPPY DAYS*, *THE SCARLET LETTER*, RAMEAU'S NEPHEW, *PHAEDRA BRITANNICA*, *DON JUAN OF SEVILLE*. Manhattan Theatre Club: *THE AMERICAN PLAN* by Richard

Greenberg, *MI VIDA LOCA* by Eric Overmyer; Theatre for a New Audience: *TITUS ANDRONICUS* directed by Julie Taymor, *HENRY V* (1993 Lucille Lortel Award, Best Revival), *THE NEW AMERICANS* written and directed by Elizabeth Swados. Previous productions at Cap Rep: *THE GRAPES OF WRATH* and *A TUNA CHRISTMAS*. Other NYC area includes productions with The American Place Theatre, Lincoln Center Institute, The Phoenix Theatre at PepsiCo, and The New Jersey Shakespeare Festival. Carol is a former Vermont dairy farmer.

Stephanie Klapper (*Casting Director*) is pleased to continue her association with Capital Rep. She has cast for Broadway, Off-Broadway, regional theatres around the country, television and film. Some of the places where her work has been seen are: the WPA Theatre, Jewish Repertory Theatre, UBU Rep, the Manhattan Punchline, the Long Wharf Theatre in New Haven, CT, StageWest in Springfield, MA, the Olde Globe Theatre in San Diego, CA, and the New Theatre in Overland Park, KS. Recent work includes: Off-Broadway last season's *CAMPING WITH HENRY AND TOM*, *ALL IN THE TIMING*, *OBLIVION POSTPONED* and the Ken Elliot/Charles Busch musical, *SWING TIME CANTEN*. With Leonard Finger, she recently completed casting the feature film *THINNER* by Stephen King. Her most recent production was Caitelin Fidelia on Christmas Day, 1995.

Mark Dalton (*General Manager/Artistic Associate*) Now in his sixth season, Mr. Dalton began with Capital Rep as Director of Outreach, touring the world premiere production of Jan Buttram's *TOTALLY COOL* to dozens of area secondary schools. Other directing work includes 1991's second stage production of his play *CRUCIFIX ON WHEELS*, 1992's *HOW I GOT*



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THAT STORY by Amlin Gray and 1994's WENCESLAS SQUARE by Larry Shue. Around the area, Mr. Dalton has directed for the University at Albany, Union College, the New York State Theatre Institute, Theater Voices and the Young Playwrights Project of the Imagination Celebration. From 1982-1986, Mr. Dalton was Artistic Director of the Albany Theater Project, working as a writer, performer and director. Favorite ATP productions include CURSE OF THE STARVING CLASS by Sam Shepard and KRAPP'S LAST TAPE and THEATRE I by Samuel Beckett. Management experience includes serving on the executive committee of the League of Resident Theatres. A graduate of the University at Albany and the University of Washington, Mr. Dalton has been an Albany resident since 1974.

P. Leigh Armor (*Director of Development*) was recruited to the staff of Capital Rep in July 1995 having worked in New York City for three years as a grantwriter and public relations consultant. While in the Big Apple she worked for Israel Bonds, The Boys Choir of Harlem, Ensemble Studio Theatre and Playwrights' Preview Productions, where she began her business partnership with Capital Rep's Artistic Director Margaret Mancinelli-Cahill. Originally from Colorado, she has also served on the fundraising staffs of the University of Denver and Opera Colorado. Leigh completed the National Theatre Conservatory MFA program at the Denver Center for Performing Arts in 1992.

Capital Repertory Company (*Producer*) is a three-time recipient of a *Foundation of the Dramatists Guild/CBS Award*, and a two-time recipient of the *Kennedy Center Fund for New American Play Award*. In our fifteen year history, Capital Rep has fostered 17 world premieres and worked in the germinal stages with such industry notables as Elizabeth

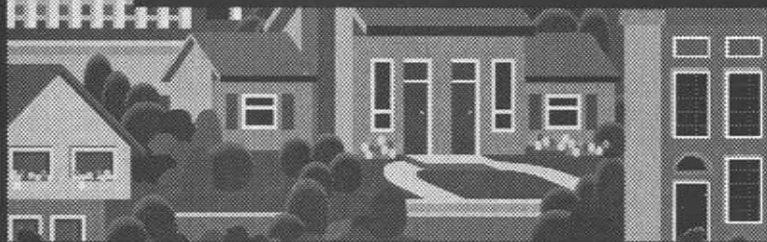
Diggs, SAINT FLORENCE; Marsha Norman, THE SECRET GARDEN and THE RED SHOES; Elaine Berman, PEACETIME; Paul Rudnik, I HATE HAMLET; and Nobel Laureate Toni Morrison, DREAMING EMMET. The mission of Capital Repertory Company is to create a meaningful theatre that serves as a safehouse for the cultural life of both artists and the community at large. As a member of LORT (League of Resident Theatres), the company operates from the premise that a major regional arts institution must serve as an advocate and caretaker of a culture defined more and more by diversity and bring to life those works that expand our notions of ourselves and our history. The six-play season—drawn from the classics, vintage comedy, drama, and new works—is augmented by a series of educational and community-access programming, including *Novels on Stage*, *Student Matinees Serving Urban Core Target Groups*, *The Family Pack*, guest artist school visits, *Social Night*, senior citizen discounts, *Pay-What-You-Will* previews, regular post-show discussions, and periodic special public seminars. The company conducts a full-time, hands-on training program to provide young theatre artists and technicians with an entree into the profession. Capital Rep entered into an alliance with the State University at Albany and the New York Writers' Institute this season to create *Author's Theater* which will present the *WinterFest* staged readings in conjunction with a student internship program. The National Theatre Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theatre, and funded by The Pew Charitable Trusts deemed Capital Rep the company to steward a work commissioned of Albany's own celebrated novelist William Kennedy. The resulting world premiere production of *GRAND VIEW* is the 15th Anniversary Season topper.

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Capital Repertory Company salutes the following companies participating in the Corporate Consortium for William Kennedy's world premiere production of GRAND VIEW. We thank them for their vision as all the Capital District celebrates our own Pulitzer Prize-winning author on the occasion of his debut as playwright.

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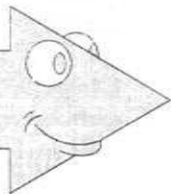
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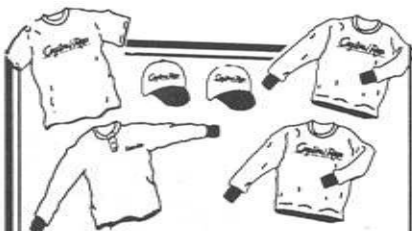
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The logo for Capital Repertory Company, featuring the words "Capital Rep" in a stylized, handwritten-style font. The "i" in "Capital" has a star above it. The logo is underlined.

SUPPLEMENTAL PROGRAMS & COMMUNITY INVOLVEMENT

Special Performances

Arrange your own special Sunday evening performance. Capital Rep will provide ushers, house management, and the use of the lobby for a reception. Private performances are a great way to acknowledge employees or entertain clients; also, not-for-profit organizations may book a special performance as a fundraising event for their organization at special rates.

Wednesday Night Discussion Series

Immediately after each Wednesday evening performance (excluding Opening Night), the audience is invited to stay and discuss the performance with members of the cast, the director or other artists involved in the creation of the work. Join the topical discourse and discover the theatre behind-the-scenes.

Student Matinees

For more than a decade Capital Repertory Company's student matinee program has been a valuable arts-in-education resource serving 14 counties in the Capital District. This season's Student Matinees Serving Urban Core Target Groups seeks to expose economically disadvantaged and culturally underserved youth to the transformational experience of live theatre. Student matinee performances are scheduled on Wednesdays for area secondary schools. The trip to Capital Rep is enhanced with post-show talks with theatre professionals which link the theatre event to the love of learning.

Senior Matinees

Our extensive outreach program offers Senior Matinee performances. Senior discounts and special low prices available for groups of ten or more make tickets affordable and allow the senior community to revel in the live theatre experience.

Pay-What-You-Will Performances

Capital Repertory Company is a community-based institution committed to maintaining ticket prices affordable to the broadest population segment. Each season hundreds of theatre lovers enjoy our Pay-What-You-Will performances—our effort to make the theatre still more accessible to all members of the community. Scheduled the Saturday evening before opening, these Pay-What-You-Will preview performances begin at 7:30 PM. The Box Office opens at 6:30, first-come-first-served, no reservations taken, and seating is general admission.

Our Volunteer C.R.E.W.

Interested in becoming more involved at Capital Rep? Join Capital Rep's volunteer force, C.R.E.W. (Capital Rep Extra Workers). Volunteers can help with ushering and concession operations, promoting Capital Rep and its productions, pre-opening preparations, providing suppers for actors and strike crew, set building, assisting in daily operations and much more.

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